

Schott's Op. 11

PAR

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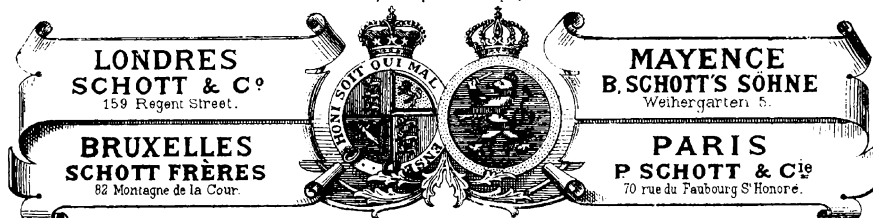
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N^o 8. „ — Les Noces de Figaro. 4 25
N^o 9. „ — Preciosa. 4 25

Propriété pour tous pays.



Printed in Germany


FANTAISIE CAPRICE

par
H. Vieuxtemps
Op.11.

□ Tirez l'archet.

△ Poussez.


Son harmonique.


Son harmonique, ● doigt appuyé,
◇ doigt effleurant la corde, ● (petite note) effet.

VIOLON.

Andantino.

PIANO.

pp



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains several measures of rests, followed by a melodic phrase. The piano accompaniment is in bass clef and features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes, creating a dense texture.

The second system continues the musical piece. The vocal line includes a section marked *Solo.* and *pp Recit.* (pianissimo recitative). The piano accompaniment features a *tremolo.* effect in the right hand, indicated by a wavy line over the notes. There are also markings for *dim.* (diminuendo) and *ppp* (pianississimo) in the piano part.

The third system shows the continuation of the vocal and piano parts. The vocal line has a melodic line with some grace notes and a section marked *fz* (forzando). The piano accompaniment continues with its complex rhythmic patterns, including some passages with beamed notes and a section marked *p* (piano).

The fourth system is the final one on the page. It features more intricate melodic lines in both the vocal and piano parts. The piano accompaniment includes several passages with beamed notes and a section marked *fz*. The system concludes with a final cadence in both parts.

8

pp

Tempo 1°

ppp

This system contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo 1°'. Dynamics include 'pp' for the vocal line and 'ppp' for the piano accompaniment. There are eighth-note patterns in the vocal line and a more complex rhythmic pattern in the piano accompaniment.

8

Recit.

ff

risoluto.

con forza.

4° C.

risol.

tremolo.

ff

ff

This system contains the second system of the musical score. It continues the vocal and piano parts. The vocal line has a 'Recit.' (recitative) section marked with 'ff' and 'risoluto. con forza.' followed by a '4° C.' (fourth measure) section marked 'risol.'. The piano accompaniment features a 'tremolo' section marked 'ff'. The key signature remains two sharps.

8

ff

risol.

con forza.

f

cres.

ff

ff

This system contains the third system of the musical score. The vocal line continues with 'ff risol. con forza.' and 'f cres.'. The piano accompaniment has 'ff' markings. The key signature remains two sharps.

8

pizz.

p

arco

ff

a tempo.

ff

ff

ff

fz

p

p

ff

6634

This system contains the fourth system of the musical score. The vocal line has 'pizz.' (pizzicato) and 'arco' (arco) markings. The piano accompaniment has 'ff' markings. The tempo is marked 'a tempo.'. The key signature remains two sharps.

First system of musical notation. The top staff is a single melodic line with dynamics *pp*, *fz*, *fz*, *fz*, *fz*, *fz*, *sf*, and *ff*. The bottom system consists of a grand staff (treble and bass clefs) with dynamics *pp sf*, *p sf*, *p sf*, *p sf*, *p sf*, *p sf*, and *p ff*. The tempo marking *Allegretto.* is written below the first staff.

Second system of musical notation. The top staff has dynamics *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The bottom system has dynamics *ff* and *p*. The instruction *P il basso marcato.* is written below the bass staff.

Third system of musical notation. The top staff has dynamics *ff*, *ff*, and *dol.*. The bottom system has dynamics *ff*, *ff*, and *pp*.

Fourth system of musical notation. The top staff has a trill marking *tr*, a fermata *f*, and a *rit.* marking. The instruction *con delicatezza.* is written below the staff. The bottom system has a *rit.* marking at the end.

a tempo.

pp *pp*

ff *p* *pp* *sf*

ff *p* *sf* *sf* *sf* *sf* *ff* *ff* *ff* *sf*

sf *cres.* *sf* *sf* *sf* *sf* *ff* *ff* *pp*

f

cres. *ff* *p* *p* *p*

marcato. *cres.* *ff* *p* *pp*

Detailed description: This musical score is for a piano and violin. The piano part is written in treble and bass staves, and the violin part is in a single staff. The key signature has one sharp (F#). The tempo is marked 'a tempo.' The score consists of 16 measures. The first system (measures 1-4) features a violin melody with eighth-note patterns and a piano accompaniment of chords. The second system (measures 5-8) continues the violin melody with dynamic markings of *ff*, *p*, *pp*, and *sf*. The third system (measures 9-12) shows a more complex violin melody with many *sf* and *ff* markings, while the piano accompaniment has *sf*, *cres.*, *sf*, *sf*, *ff*, and *ff* markings. The fourth system (measures 13-16) concludes with a *marcato.* tempo change, featuring a violin melody with *cres.*, *ff*, *p*, and *pp* markings, and a piano accompaniment with *ff*, *p*, and *pp* markings.

First system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *dol. con molto espress. sf* and *poco rit.*. The lower staff consists of a piano accompaniment with chords and single notes, marked *rit.* at the end.

Second system of musical notation. The upper staff continues the melodic line with triplets, marked *a tempo.*, *pp*, *sf*, *pp*, and *sf*. The lower staff provides a piano accompaniment with chords and single notes, marked *pp* at the beginning.

Third system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *f*, *pp*, and *f*. The lower staff consists of a piano accompaniment with chords and single notes, marked *cres.* at the end.

Fourth system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *cres.*, *ff*, and *ff*. The lower staff consists of a piano accompaniment with chords and single notes, marked *cres*, *ff*, *f*, and *f*.

Tutti.
ff

sempre ff

Solo.
p

sempre ff
ff
p
p

poco rit.
poco rit.

Detailed description: This musical score page contains five systems of music. The first system features a piano introduction with a treble staff and a grand staff (treble and bass). The piano part has a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piano part with a 'sempre ff' marking. The third system shows the piano part with a 'ff' marking. The fourth system introduces a solo part in the treble staff, marked 'Solo.' and 'p', while the piano part continues with 'sempre ff' and 'ff' markings. The fifth system concludes with a 'poco rit.' marking in both staves.

dol: Andante. *f*

TEMA. *p*

ritard. a tempo. *pp*

ritard. a tempo. *mf*

cres. *f* *pp*

cres. *f* *ritard.* *ritard*

VAR. I.

con grazia. *cres.*

f *risoluto.* *forza.* *sf* *sf* *sf* *cres.*

1^a *8* *rit.* *p* *con graz.* *2^a* *8* *p* *rit.* *p* *a tempo.*

f *rit.* *rit.* *p* *sf* *sf* *cres.* *f* *sf*

pp *ritard.* *pp* *con grazia.* *pp*

The musical score is written for piano and violin. The piano part is in 3/4 time, and the violin part is in 3/4 time. The score is divided into five systems. The first system shows the beginning of the variation with a piano introduction and a violin entry marked 'con grazia.' and 'cres.'. The second system features a more rhythmic and forceful section with 'f', 'risoluto.', 'forza.', and 'sf' markings. The third system includes first and second endings, marked '1^a 8', '2^a 8', and 'a tempo.'. The fourth system continues the rhythmic pattern with 'cres.', 'f', and 'sf' markings. The fifth system concludes the variation with a 'ritard.' and 'pp' marking, followed by a final 'con grazia.' and 'pp' marking.



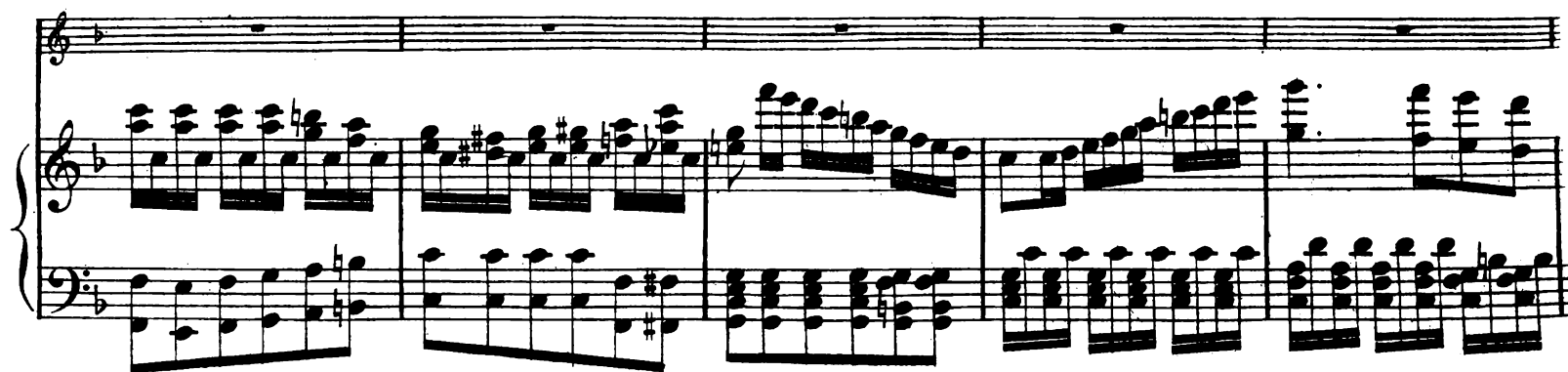
First system of the musical score. The top staff features a melodic line with dynamic markings *cres.*, *f risol*, *f*, and *sfuocel. sf*. The bottom staff provides harmonic support with chords and a *cres.* marking.



Second system of the musical score. The top staff includes first and second endings, marked *1^a* and *2^a*, with dynamics *sf*, *rit.*, and *p grazia.*. The bottom staff includes the instruction *colla parte.* and dynamic markings *ff* and *rit.*.



Third system of the musical score, featuring a continuous piano accompaniment with a *ff* dynamic marking.



Fourth system of the musical score, continuing the piano accompaniment with complex chordal textures.



Fifth system of the musical score, concluding the piano accompaniment with a final chord marked with a fermata. The number 6631 is printed below the system.

p semplice. *cres.* *f*

VAR. II. *p* *sf*

con forza. *pp* *cres.*

ppp tremolo. *f* *ff* *ff* *pp*

tremolo. *f* *ff* *ff* *riten.*

ppp *f* *ff*

tremolo. *ppp* *sempre tremolo.* *f* *cres*

The musical score is written for a piano and a single melodic line. The piano part is in 3/4 time and features a variety of textures, including sustained chords, tremolos, and moving lines. The melodic line is in 3/4 time and includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with various dynamics, including piano (p), forte (f), fortissimo (ff), pianissimo (pp), and pianississimo (ppp), as well as crescendos (cres.) and decrescendos (decres.). The tempo is marked as 'semplice' (simple) and 'riten.' (ritardando). The score is divided into measures by bar lines, and the piano part is grouped by a brace on the left.

This musical score is for a piano and violin duo, spanning four systems. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The violin part begins with a series of sixteenth-note runs. The piano accompaniment consists of chords and single notes. Dynamic markings include *forza.* and *f*. The system concludes with a tremolo marking (*trem.*) in the piano part.

System 2: The violin part continues with more sixteenth-note passages. The piano part features chords and a *ff* (fortissimo) marking. A *riten.* (ritardando) marking is present in the piano part towards the end of the system.

System 3: The violin part has a *forza.* marking and a *ff* marking. The piano part includes a tremolo marking (*trem.*) and a *ff* marking. The system ends with a final chord in the piano part.

System 4: The violin part features a *forza.* marking and a series of sixteenth-note runs. The piano part consists of chords and single notes.

This page of musical notation consists of six systems of staves, each containing a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano part begins with a forte (*ff*) dynamic. The vocal line has a melodic phrase.

System 2: The piano part features a complex, rapid accompaniment. The vocal line continues with a melodic phrase.

System 3: The piano part has a dynamic marking of *p* (piano). The vocal line includes a melodic phrase with a dynamic marking of *p* and the instruction *leggero.* (light). The system concludes with a *rit.* (ritardando) marking.

System 4: The piano part has a dynamic marking of *pp* (pianissimo). The vocal line includes a melodic phrase with a dynamic marking of *ff* (fortissimo). The system concludes with a *pp* marking.

System 5: The piano part has a dynamic marking of *pp*. The vocal line includes a melodic phrase with a dynamic marking of *ff* and a *p* marking. The system concludes with a *pp* marking.

System 6: The piano part has a dynamic marking of *pp*. The vocal line includes a melodic phrase with a dynamic marking of *ff* and a *p* marking. The system concludes with a *pp* marking.

molto espress

pp

Allegretto.

FINALE.

pp

cres.

dim.

ff rall.

pp

cres.

f

a tempo.

ff

rall.

pp

rit.

a tempo.

fz

rit.

pp

cres.

rit.

f

a tempo.

rit.

a tempo.

cres.

rit.

mf

pp

rit.

risoluto.

f

ff

ritenuto.

6631.

leggiere.

a tempo. *Piu mosso.* 8

pp *rit.* *mf marcato.* *pp* *mf marcato.* *sf* *sf*

marcato. *marcato.* *sf* *sf*

pp

ff *p* *ff* *p* *ff* *p* *ff*

p *f* *f* *cres.* *ff*

p *f* *cres.* *ff*

6651

This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** The vocal line begins with a melodic phrase marked with an 8-measure rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.
- System 2:** The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note pattern. A *ff* (fortissimo) dynamic marking appears in the vocal line towards the end of the system.
- System 3:** The vocal line has a melodic phrase with *pp* (pianissimo) and *fz* (forzando) markings. The piano accompaniment includes a melodic line in the right hand with *mf marcato* and *p* (piano) markings, and a bass line with *pp* and *sf* (sforzando) markings.
- System 4:** The vocal line features a melodic phrase with *forza.* (forzando) markings. The piano accompaniment has a melodic line in the right hand with *ppp* (pianississimo) and *sf* markings, and a bass line with *sf* markings.
- System 5:** The vocal line continues with a melodic phrase. The piano accompaniment features a melodic line in the right hand with *pp* markings and a bass line with *pp* markings.
- System 6:** The vocal line ends with a melodic phrase marked with an 8-measure rest. The piano accompaniment concludes with a final chord in the right hand and a bass line.


6631.



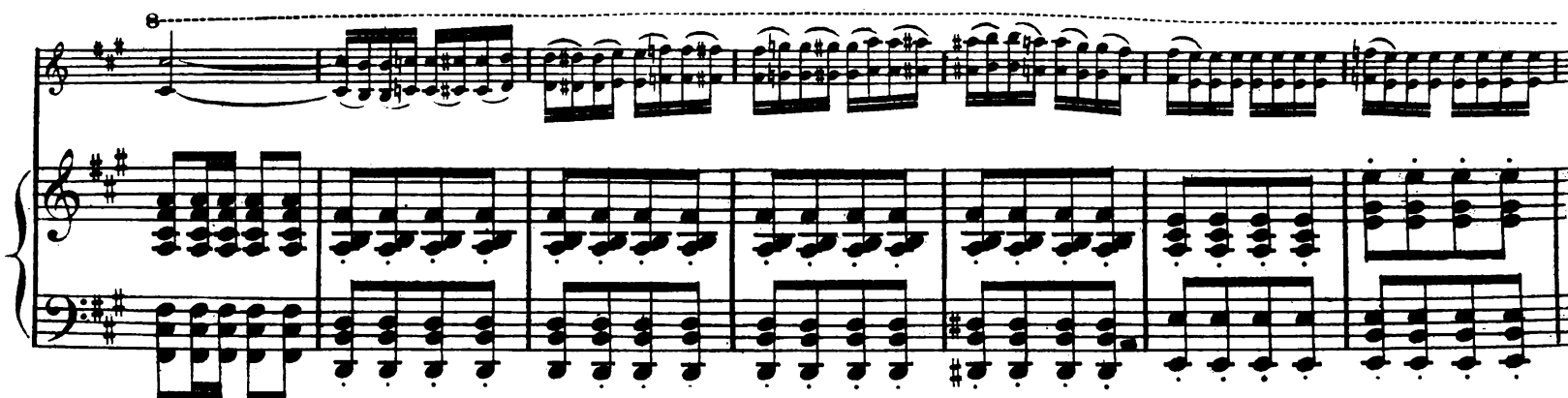
First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with *p* and *ff*. The piano accompaniment in the grand staff consists of chords in the right hand and a bass line with eighth-note patterns in the left hand, marked with *f* and *p*.



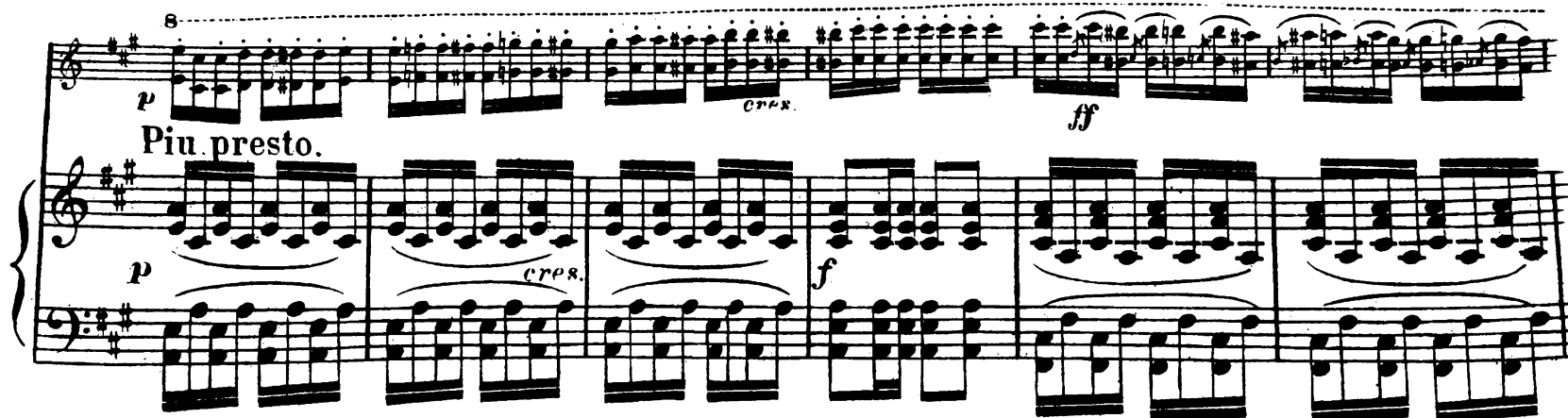
Second system of musical notation. The treble staff continues the melodic line, marked with *p* and *ff*, and includes a *cres.* marking. The piano accompaniment features chords in the right hand and a bass line with eighth-note patterns, marked with *p* and *f*, and includes a *cres.* marking.



Third system of musical notation. The treble staff features a melodic line with eighth-note patterns. The piano accompaniment consists of chords in the right hand and a bass line with eighth-note patterns.



Fourth system of musical notation. The treble staff features a melodic line with eighth-note patterns. The piano accompaniment consists of chords in the right hand and a bass line with eighth-note patterns.



Fifth system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with *p* and *ff*, and includes a *cres.* marking. The piano accompaniment features chords in the right hand and a bass line with eighth-note patterns, marked with *p* and *f*, and includes a *cres.* marking. The tempo instruction *Piu. presto.* is written above the first measure of the treble staff.

VIOLON PRINCIPAL.

Tempo I^o

pp

Rec. *ff* *risoluto.* *con fuoco.* *4^e Corde* *risoluto.* *4^e Corde*

ff *risoluto.* *con fuoco.* *4^e Corde*

f *cresc.* *ff* *a tempo.* *main gauche Pizz.* *p*

main droite *Arco.* *ou bien arco.* *ff* *pp* *ou bien.* *fz* *fz* *fz* *fz* *fz* *fz*

fz *ff* *ff* *fz* *fz* *fz* *fz* *fz*

fz *fz* *ff* *ff* *dolce.* *a tempo.* *con delicatezza.* *poco rit.*

a tempo. *ritard.*

ff *p* *2^e Corde.*

VIOLON PRINCIPAL.

VIOLON PRINCIPAL. 3

This musical score for Violon Principal contains ten staves of music. The notation includes various dynamics such as *mf*, *sf*, *f*, *ff*, *p*, *pp*, *cresc.*, *dol.*, *con molto espres.*, *poco rit.*, *a tempo.*, *espres.*, and *TUTTI.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, as well as triplets and slurs. Fingerings (1-4) and breath marks (Λ) are indicated throughout. The key signature has two sharps (F# and C#). The score concludes with a *p* dynamic marking.

VIOLON PRINCIPAL.

SOLO.

p *poco ritard.* *dimin.* *rall. ou bien* *poco a poco*

Andante. Cantabile.

TEMA.

dol. *cres.*

risoluto ma Cantando. *a Tempo.*

sf *ritard.* *p*

a Tempo.

mf *ritard.*

a Tempo. *poco rall.* *pp* *cres.*

f *ritard.* *2^a C.*

Moderato e molto Cantabile.

VAR. 1.

con grazia.

cresc. *f* *risoluto.* *forza.* *sf* *sf*

sf *f* *ritard.* *p con grazia.* *f* *p ritard.*
a Tempo. *p* *cres.*
f *sf* *on bien.*
pp *ritard poco a poco.*
a Tempo. *pp con grazia.* *cres*
f risoluto. *f* *sf accel.* *sf*
ritard. *f* *p con grazia.* *forza.* *ou bien.* *ff* **TUTTI**
1^{ma} *2^{da}* *3^a* *4^a* *5^a* *6^a* *7^a* *8^a*

VIOLON PRINCIPAL.

Sostenuto.

VAR. 2.

p semplice.

cres.

f

con forza.

pp

cres.

ff

sans Vitesse.

poco rall.

a Tempo.

pp

f

ff

forza

f

ou bien.

poco rall.

a Tempo.

ff

forza.

TUTTI.

ff

VIOLON PRINCIPAL.

A SOLO.
Pleggiere.

a Tempo.
ritard

ff

ff *p* *tr*

FINALE. *Allegretto.*
pp molto espress. *cres.*

a Tempo.
ff dim. *pp* *cres.* *f* *ritard.*

a Tempo.
pp *cres.*

a Tempo. *ritard.* *f* *ritard.* *f risoluto.*

ou bien ff *ritenuto.* *ou bien.* *ritard.*

VIOLON PRINCIPAL.

Più mosso.

leggiere.

restez.

dolce e Cantando

cresc.

ff

p

plus facile

ff

ff

p

VIOLON PRINCIPAL.

9

This page of a musical score for Violon Principal (Violin I) contains ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (two sharps), time signatures, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (natural). Articulation marks like accents and slurs are used throughout. The score includes several technical challenges, including rapid sixteenth-note passages and complex fingering patterns. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with specific instructions like *forza.* and *dolce.* The phrase "ou bien." appears with a first ending bracket. The page concludes with a double bar line and the number 6431.

pp *fz* ou bien. 1

fz

forza. *forza.*

dolce. *cresc.*

ff *p* *ff* *p*

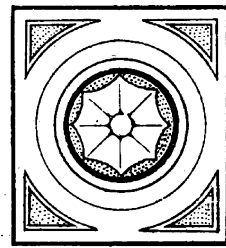
ff *p* *ff* *p*

cresc. *ff*

6431.

Morceaux très faciles

HÄNDEL, G. F.	6 Transcriptions faciles par <i>G. Haddock</i>	3 75
No. 1.	March from „Scipio“	1 —
2.	Aria in F	1 —
3.	March from „Judas Maccabaeus“	— 75
4.	Aria in A	1 —
5.	Pastoral Symphony from „The Messiah“	— 75
6.	Love in her eyes from „Acis and Galathea“	1 —
KOWALSKI, H.	Il était une fois, Conte, Op. 64 (Barres)	1 25
MAHLIG, R.	Morceaux choisis.	
No. 1.	Allegretto moderato	1 50
2.	Tempo di Valse, Moderato	2 —
3.	Marcia	2 —
4.	Allegro moderato brillante	2 50
5.	Scherzando	1 75
6.	Andante con molto espressione	2 —
MERKEL, G.	Stimmungs-Bilder: 6 Morceaux lyriques, Op. 72 (Böckmann)	3 25
OLIPHANT, L. B.	Gavotte	1 50
RAVINA, H.	Andantino, Op. 84 (<i>Weber</i>)	1 50
—	Historiette, Op. 71 (<i>Ritter</i>)	1 50
RITTER, E. W.	6 Pièces mignonnes: Cah. I Prélude, Canzonetta, Lied „ II Ménuet, Gavotte, Marche	3 — 3 25
—	6 petites Fantaisies (Mélodies populaires). En 3 Cahiers, chaque	2 50
—	Volkslieder-Album. 60 Chansons populaires. En 6 Cahiers, chaque	2 —
SCHMIDT, O.	Gavotte Pastorale, Op. 33 (<i>Ritter</i>)	1 75
SCHNEIDER, F. L.	Solitude, Réverie	1 50
SCHUMANN, R.	4 Lieder, de l'Op. 79, arr. par <i>E. Kreis</i>	2 25
SPIES, E.	6 Pièces très faciles pour l'Enseigne- ment élémentaire, Op. 45	2 75
No. 1.	Marche de la Caravane	1 25
2.	Romance	1 25
3.	Capriccio	1 25
4.	Berceuse	1 25
5.	Minuetto	1 25
6.	Sérénade	1 25
—	6 Pièces très faciles, Op. 59. En 2 Cahiers, chaque	2 50
—	24 petits Morceaux instructifs dans tons les tons, Op. 64, 1 ^{ère} Série, Nos. 1 à 8 net	3 —
TOURNEUR, J. B.	Deux Morceaux:	
No. 1.	Les Chants du Soir	1 50
2.	La Séparation	2 —
TREW, S.	Barcarolle	1 50
—	Allegretto grazioso	1 75
—	2 Morceaux faciles:	
No. 1.	Sérénade	2 —
2.	Berceuse	1 75
—	Chanson Vénitienne	1 75
—	Saltarello	1 75
WEBER, F.	6 Pièces faciles et récréatives, Op. 16. En 2 Cahiers, chaque	2 50
—	6 Duos faciles et récréatifs, Op. 17. En 2 Cahiers, chaque	2 75



OEUVRES

pour

Violon avec accomp. de Piano

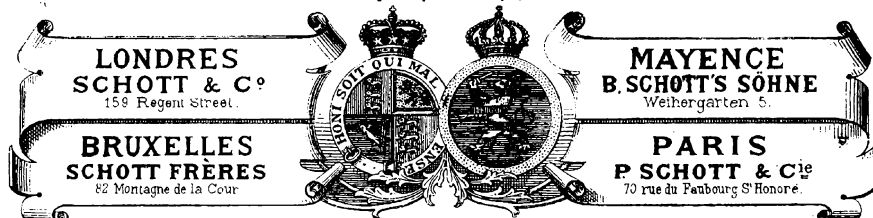
par

J. B. SINGELÉE

Op. 10.	Concerto .	4 25
	(Avec accomp. d'Orchestre M. 8.50.)	
" 13.	Le Pirate, Fantaisie .	2 75
" 14.	Lucie de Lammermoor, Fantaisie .	2 75
" 16.	La Part du Diable, Fantaisie .	3 25
" 18.	La Sirène, Fantaisie .	2 75
" 19.	L'Enchanteresse, Fantaisie .	2 75
" 21.	Les Mousquetaires de la Reine, Fantaisie .	3 25
" 24.	Le Pré aux Clercs, Fantaisie .	2 75
" 25.	Le Val d'Andorre, Fantaisie .	2 75
" 27.	La Favorite, Fantaisie .	3 50
" 28.	Jerusalem (I Lombardi), Fantaisie .	3 50
" 29.	Le Prophète, Fantaisie .	3 50
" 30.	La Fille du Régiment, Fantaisie .	3 50
" 31.	Les Huguenots, Fantaisie .	4 25
" 39.	La Somnambule, Fantaisie .	2 75
" 40.	Les Puritains, Fantaisie .	2 75
" 56.	Fantaisie pastorale .	2 75
" 67.	Martha, Fantaisie .	3 25
" 68.	Stradella, Fantaisie .	3 25
" 69.	Le Barbier de Seville, Fantaisie .	3 25
" 71.	La Muette de Portici, Fantaisie .	3 25

Op. 72.	Le Pardon de Ploërmel, Fantaisie .	4 25
94.	Il Trovatore, Fantaisie .	2 75
" 95.	Othello, Fantaisie .	2 75
" 96.	L'Elisir d'amore, Fantaisie .	2 75
" 97.	Robin des Bois (Der Freischütz), Fantaisie .	3 25
" 98.	Fantaisie élégante .	2 75
" 112.	Roméo et Juliette, Fantaisie .	3 25
" 113.	Ernani, Fantaisie .	3 25
" 117.	Guillaume Tell, Fantaisie .	3 50
" 118.	Rigoletto, Fantaisie .	2 75
" 123.	Lohengrin, Fantaisie .	3 25
" 127.	Aïda, Fantaisie .	3 25
" 129.	Le Cheval de Bronze, Fantaisie .	4 25
" 130.	La Reine d'un Jour, Fantaisie .	3 50
" 131.	Tannhäuser, Fantaisie .	4 25
" 133.	Le Domino noir, Fantaisie .	3 25
" 134.	Stabat mater de Rossini, Fantaisie .	2 75
" 135.	La Dame blanche, Fantaisie .	3 50
" 137.	Les Maîtres Chanteurs de Nuremberg, Fantaisie .	2 75
" 138.	La Juive, Fantaisie .	3 25

Propriété pour tous pays



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Nouvelles Compositions et Transcriptions

POUR VIOLON AVEC ACCOMP. DE PIANO

2^{me} DÉGRÉ Morceaux faciles

(1^{re} à 3^{me} Positions.)

GOLTERMANN, G. 10 Morceaux caractéristiques (*Polkitzer*).

- No. 5. Religioso 1 50
- 6. Chanson sans paroles 1 75
- 7. Idylle 1 50
- 8. Légende 1 50
- 9. Nocturne 1 75
- 10. Alla Polacca 2 —

— Morceaux favoris, Op. 102 (*C. Weber*):

- No. 1. Nocturne 1 75
- 2. Etude 1 75
- 3. Berceuse 1 75
- 4. Gavotte 1 75

GOTTSCALK, L. M. Le Bananier, Danse Nègre, Op. 5 (*Ritter*) 2 —

— Berceuse, Op. 47 (*Ritter*) 2 —

GOUNOD, CH. Ave Maria (Méditation) en Sol, facilitée par E. W. Ritter 1 50

HARTOG, H. Bonheur, Sérénade-Gavotte 1 50

— Un petit Rien 1 50

HOLLAENDER, G. Notturmo, Op. 13 1 75

KETTERER, E. Gaëtana, Mazurka, Op. 101 (*Ritter*) 2 —

— La Norvégienne, Caprice, Op. 104 (*Ritter*) 2 —

— Valse des Fleurs, Op. 116 2 50

KINKEL, G. Confidences, Valse (*Ritter*) 1 75

KOVEN, R. DE. Nocturne 1 75

KOWALSKI, H. Trianon, Bourrée, Op. 16, No. 6 (*Ritter*) 1 50

— La Malmaison, Gavotte, Op. 16, No. 12 (*Ritter*) 1 75

KRUG, D. La Rose, Romance, Op. 328 (*Ritter*) 1 75

LABITZKY, J. L'Adieu, Romance sans paroles, Op. 286 (*Ritter*) 2 —

LACHNER, J. Marche célèbre de la 1^{re} Suite, Op. 113 (*Diets*) 2 25

LAHEE, H. Suite 5 75

No. 1. Romance 1 75

2. Menuet 1 50

3. Mélodie 1 50

4. Danse à l'Espagnole 1 50

5. Prière pendant l'orage 2 —

6. Gavotte 1 50

LEBIERRE, O. Fidélia, Danse Espagnole, Op. 33 (*Ritter*) 2 —

LEE, S. 7 Pièces mignones, Op. 31 (*Krall*). En 2 Cahiers, chaque 3 25

— Berceuse, Op. 71 (*Ritter*) 1 50

LÉONARD, H. 12 petites Pièces intimes, Op. 57:

No. 1. La Captive 1 25

2. Gigue 1 25

3. Mélancolie 1 50

12. Mouvement perpétuel 1 75

LEYBACH, J. 5^{me} Nocturne, Op. 52 (*Ritter*) 2 —

MALLET, L. B. 2 Romances sans paroles. Nos. 1 et 2 chaque 1 50

— Gavotte en Ré 1 75

— Panoma Valse 2 —

MERKEL, G. Noël, Pastorale, Op. 56 (*C. Weber*) 1 75

— Romance, Beaux jours passés, Op. 66 (*Ritter*) 2 —

— Idylle, Repos du Soir, Op. 50, No. 2 (*Ritter*) 2 —

MORSCH, G. Cavatina 1 75

— Barcarolle 1 75

OBERTHÜR, C. Berceuse, Op. 297 1 75

d'ORSO, F. Habanera, Op. 33 (*Ritter*) 2 —

PAPINI, G. Souvenir de Didlington, Op. 63, No. 1, Nuit étoilée,

Romance en Sol 1 50

— 6 Morceaux de Salon, Op. 66.

No. 1. Solitude, Mélodie 2 —

2. Mauresque 2 —

3. Le Retour, Episode 2 —

4. Les Adieux, Romance 2 —

5. Picciola, Ballade 2 —

6. Ronde champêtre 2 —

— 2 Morceaux mélodiques, Op. 103, No. 1, Ballade Italienne 1 50

— No. 2. Matinée de Printemps, Romance 1 50

PRAAG, M. VAN. Elégie 1 75

RAVINA, H. Petit Boléro, Op. 62 (*Ritter*) 2 —

— Adoremus, Mélodie religieuse, Op. 72 (*Ritter*) 1 75

RITTER, E. W. 6 Transcriptions:

No. 1. „Von meinem Bergli“, Tyrolienne 1 75

2. „Im Rosenduft“, Mélodie suédoise 1 75

3. „Long, long ago“, Mélodie irlandaise 1 75

4. „Robin Adair“, Ballade écossaise 1 75

5. „Le Sarafan rouge“, Mélodie russe 1 75

6. „Santa Lucia“, Mélodie napolitaine 1 75

ROBAUDI, V. Alla stella confidente, Romance (*C. Weber*) 2 —

ROUBIER, H. Suavita, Mazurka (*Ritter*) 2 —

SALAMAN, C. Cloëlia, Romance sans paroles, Op. 20 (*Ritter*) 1 75

SCHAD, J. Le Soupir, Mélodie, Op. 19 (*Ritter*) 1 75

SCHNITZLER, J. Barcarolle 1 75

SCHULHOFF, J. 2^{me} Styrienne originale, Op. 18 (*Ritter*) 2 25

— Chant de la Berceuse, Op. 43 (*Ritter*) 1 50

— Confidence, Impromptu, Op. 8, No. 1 (*Ritter*) 1 50

SCHUMANN, R. Abendlied (Chant du Soir), (*E. Kross*) 1 50

SPIES, E. Ballade, Op. 41 1 50

— Sonatine, Op. 44 3 75

— Scherzo, Op. 57 2 25

SWEPTSTONE, E. Cavatine 1 75

TREW, CH. A. Romance 1 50

TSCHAIKOWSKY, P. Chant sans paroles, Op. 2 (*Ritter*) 1 50

WAGNER, R. Träume, Transcription 1 50

— La Valkyrie, Chant d'Amour (*Barrès*) 1 75

YOUNG, H. Impromptu, Rondino 1 75

YRADIER, S. La Paloma, Sérénade Espagnole (*Langey*) 1 75

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Nouvelles Compositions et Transcriptions

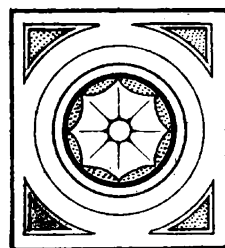
POUR
VIOLON AVEC ACCOMP. DE PIANO
3^{me} DÉGRÉ
Morceaux d'une difficulté moyenne.

ALARD, D. Pièces caractéristiques (extraites de sa Méthode).

No. 6. Elégie	1 25
7. Polonaise	1 75
8. Valse mignonne	1 25
9. Prière (Double cordes)	1 75
ASCHER, J. Mazurka des Traineaux (<i>Weber</i>)	2 —
BACHMANN, G. Gigue Brétonne (<i>Poussard</i>)	2 25
— Les Sylphes, Valse Impromptu (<i>Poussard</i>)	2 25
BANKWITZ, C. 2 Morceaux :	
No. 1. Chanson d'Amour	1 50
2. Souvenir de Varsovie	2 —
BEETHOVEN, L. van. Adagio molto cantabile de la 9 ^{me} Symphonie (<i>Einsig</i>)	2 25
BESEKIRSKY, G. Scène lyrique, Op. 14	2 —
BRAGA, G. La Sérénata, Légende Valaque (<i>Pollitzer</i>)	1 75
BRICKDALE-CORBETT, H. M. Cavatina, Op. 10	2 25
BRUCH, W. Romance	2 —
CARON, C. Andante et Boléro, Op. 23	2 75
DANBE, J. Amour maternel, Berceuse, Op. 17	2 —
— Réverie, Op. 28	2 —
DANCLA, CH. Introduction, Cantabile et Allegro espagnol, Op. 152	2 50
— Andante et petit Rondeau, Op. 154	1 75
— Barcarolle, Op. 157	2 50
— Pensée poétique du Soir, Op. 158	2 25
— Le Berceau. Conte d'Enfante, Op. 165	2 —
— Simple Histoire. Idylle, Op. 166	2 —
DREYSCHOCK, F. Romance et Habanera, Op. 6	3 25
ELGAR, E. Gavotte	2 25
— Romance	2 —
HAAN, W. de. 3 Fantasia-Stücke, Op. 15	4 25
HADDOCK, G. Stabat Mater de <i>Rossini</i> , 2 Transcriptions.	
No. 1. Cujus animam	2 —
2. Inflammatus	2 25
— Nouvelles Transcriptions de Morceaux classiques.	
No. 1. <i>Mendelssohn</i> , F. Andante du 4 ^{me} Quatuor en Mi-mineur	2 —
2. <i>Onslow</i> , G. Andante non troppo lento du 6 ^{me} Quatuor	2 —
3. <i>Onslow</i> , G. Adagio religioso du 21 ^{me} Quatuor en Mi-b-mol	2 25
HÄNDEL, G. F. Sonate célèbre en La majeur (<i>E. Kross</i>)	2 —
— Sonate en Ut majeur (<i>Moffat</i>)	2 —
— 3 Sonates (<i>A. Moffat</i>) :	
No. 1. En Ut mineur	2 —
2. En Sol	2 —
3. En Fa	2 —
HAYNES, B. Romance, Op. 10	2 —
HUBER, H. 9 Pièces romantiques	Cah. I 4 75
" II 3 25	
KES, W. Danse caractéristique (à l'Hongroise)	2 25
KUFFERATH, L. Réponse à l'Elégie d'Ernst, Op. 9 (<i>Kreus</i>)	2 25
LAMOURY, P. Berceuse, Op. 16	1 50
LANGE, S. de. Romance, Op. 39	2 —
LÉONARD, H. Suite, Op. 53	3 75
Séparément :	
No. 1. Pensée intime	1 50
2. Gavotte	1 50
3. Conte de la Grand' mère	1 50
4. Aveu	1 50
5. La Ronde qui passe	1 50

LÉONARD, H. 12 petites Pièces intimes, Op. 57 :

No. 4. Un vieil Amateur	1 50
5. Angelus du Soir	1 25
6. Valse	1 75
7. Les deux Tourterelles	1 50
8. Dans un Songe	1 50
9. Pastorale	1 25
10. Scherzino	2 —
11. A une Etoile	1 50
12. Mouvement perpétuel	1 75
LEYBACH, J. Les Vendangeurs, Caprice, Op. 55 (<i>Ritter</i>)	2 25
— Premier Boléro brillant, Op. 64 (<i>Ritter</i>)	2 25
LUDWIG, JOS. 3 Ländler	2 25
MARSICK, M. Réverie, Op. 4	1 50
MERKEL, G. Adagio en Mi majeur, Op. 51 (<i>Ritter</i>)	2 —
MORET, V. 6 Valses de <i>Beethoven</i> , transcrites	3 25
— Trois Heures, Réverie, Op. 68	1 50
— Barcarolle d'Obéron, Elégie, Op. 69	1 50
— Hymne autrichien d' <i>Haydn</i> , Op. 71	1 50
MORLEY, H. Tarentelle	2 25
MÜLLER-BERGHHAUS, C. 3 Morceaux.	
No. 1. Impromptu	2 —
2. Souvenir des Montagnes	2 —
3. Capriccietto à la Hongroise	2 —
NAGEL, J. Le Charme de l'Enfance, Introduction et Romance	1 75
— La Capricciosa, Scherzo	1 75
OBNISKI, ST. Caprice en forme d'une Valse, Op. 45	2 75
ORTMANS, R. Andante religioso, Op. 5	1 75
PAPINI, G. Sous les Lilas, Mouvement de Valse, Op. 63, No. 2	2 25
— Romance	2 —
RAGGHIANI, J. 3 Pièces classiques (In Memoriam de <i>Fiorillo</i> :	
Allegro spiritoso de <i>Campagnoli</i> ; Adagio et Allegro de <i>Rode</i>)	3 —
REHFELD, F. 2 ^{me} grande Polonaise, Op. 32	3 50
— Valse Caprice, Op. 38	3 50
— Nocturne, Op. 40	2 25
RENTSCH, E. Deux Morceaux, Op. 33.	
No. 1. Mélancolie	1 75
2. Humoresque	1 75
RIES, FR. Légende, Op. 15	2 75
SAURET, E. 2 Morceaux, Op. 30	
No. 1. Nocturne	2 —
2. Habanera	2 25
SCHNITZLER, J. Valse-Mazurka	2 25
SIMPSON, F. J. Cavatine, Op. 2	1 75
SGAMBATI, G. 2 Pezzi, Op. 24	2 75
No. 1. Andante cantabile.	
2. Serenata Napoletana.	
SPEAIGHT, J. W. Romance	1 50
SPIES, E. Introduction et Polonaise, Op. 39	3 50
— Tarentelle, Op. 43	2 —
SULZBACH, E. 3 Albumblätter	2 75
VIEUXTEMPS, H. Andante du Concerto, Op. 46	1 75
WAGNER, R. Parsifal, Prélude (<i>Heintz</i>)	1 75
— Parsifal, Charfreitagszauber (<i>Mahr</i>)	1 75
WIENIAWSKI, H. 2 Mazurkas, caractéristiques, Op. 19	3 25
ZERLETT, J. B. Andante, Op. 8	1 50
ZITZMANN, H. Romance en Fa	2 —



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